



The Importance of Chirography of Tazkerat-Al Shoara, Vaziri Library

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ABSTRACT

The main approach of this article is to introduce Tazkerat-Al Shoarato those who are fond of Iranian culture and literature. "Tazkerat-Al Shoara" is a book about poets who lived long before the author as well as those who were still alive at the time of book being written. It has one introductory section, seven chapters, and a final ending chapter. The original handwritten version of this book is kept in Vaziri Library of Yazd under the number 2604. The name of the scribe and the date of the scrip has not been found until now.

Key words: Correction, Tazkerat-Al Shoara, Vaziri Library, DolatshahSamarqandi

INTRODUCTION

The handwritten manuscripts area part of a society's cultural heritage. They are also considered as cultural, historical, literary, and national identity of a nation. These copies are what is left of those great men who tried to open the gates of knowledge at their time. Therefore, editing and restoration of these pieces of art means putting a high value on this land's scientific and cultural identity as well as showing the greatness of the souls of those who have passed away centuries ago but the freshness of their ideas can still be found between the lines of the ancient handwritten manuscripts.

Many of these writings, have not been known yet and the identity of their authors is unknown. So, it is the job of the elites of each society to edit and revive these works by introducing them to today's generation and posterity in order to prevent the death of these works. After presenting a short introduction to "Tazkerat-Al Shoarato" and giving some details about its different scripts, the author tries to introduce and show the importance of the manuscript of "Tazkerat-Al Shoarato" which is kept in Vaziri Library.

Introducing DolatshahSamarqandi's Tazkerat-Al Shoarato

TazkeratoShoarais the second most valid Persian book which was composed in the form of historical poem and narrates the poets' circumstances (Safa, 1999, 4: 533).

TazkeratoShoarabegins with the author's "Dibache" which means preface. After the introduction of ten Arab poets, Persian poets were classified into seven classes in a way that the poets who lived during Dolatshah period were put into the last class (Brown, 1318:16). In addition the historical events and description of the kings who were supporters of poetry are also found in the book. In the end, the life description and values of seven great men of that time were presented and the book ends with "شطری از مقامات ابوالغازی سلطان حسین بهادر" (the same, 521-541). As the author note the book was finished in 892 and it was presented to Amir AlishirNavaei.

هذه التذکره اقل عبادالله دولت شه بن علاءالدوله بختیشاه الغازی السمرقندی اصلح الله شانہ فی ثامن عشرین شوال اتنی و تسعین وثمانمانہ النبویہ المصطفویہ " (the same: 541). الخاتمیہ . . .

Dolatshahgathered his information from what he had been told since he was a child, historical books, and the books of other poets. He sorted his book chronologically. This book includes the life description of nearly 150 well-known poets who lived long before the author, before the author, or were alive when the book was being written. Moreover, there is a lot of information about the dates of Mazie's kings and Khalie's governments in a way that can be used by those who want to study in this subject.

Dolatshah's Tazkareh is a book with simple language and the style of writing specially the one which is used in introduction is neither complex nor too simple but something in between. On the other hand the prose which describes the poets is a charming narration especially whenever the author used the phrases such as "It was told that" or "it has been said that" the reader imagine himself/herself deep in the story. Although Tazkerat-Al Shoara is a great book which includes the description of many poets, in some cases it includes some wrong information about the lives of poets that shows the lack of enough research on the part of the author which was also a common error among literary works of that time.

For example, Dolatshah wrote about Asadi: "He continuously led Ferdows to poetize the Shahnameh and mentioned him that "this can be done by you only". However, as ZabihollahSafa mentioned this error was committed because the author didn't pay attention to Asadi's date of death. Asadi passed away in 465 HijriGhamari while Ferdowsi's date of death is 400. Therefore Asadi couldn't be Ferdowsi's mentor (Safa, 1993: 4; 533).

Not only did Dolatshah narrate the life of the poets but he also criticized their poems. He paid attention to the choosing o words and concept creating of the poets based on his favorite style of that time and criticized them on that basis. He didn't like poems who were simple and free of complex and difficult terms. As a result he mentioned including the whole Rudaki's poem "BooyeJooyeMoolian" was not worth the effort (Brown, 1939: 32).

Since Dolatshah was living in an era called Literary Devolution, he believed that being a port was an inferiority for some poets like Hafiz. So he in his book wrote other values of these poets other than their literary expertness and was completely ignorant that his book was written in the first place to describe poets and their skills.

Different copies of DolatshahSamarqandi's Tazkerat-Al Shoara

Tazkerat-Al Shoara was the reference for many biography writers and because of its importance it was printed so many times in India, Lahore, Lidon, and Tehran. For the first time it was printed in Bombay in 1305 HijriShamsi by Mirza Mohammad Malekolketab with so many errors and lots of information missing. In 1318 HijriShamsi which is 1900 A.D. Edward Brown published its complete and edited version in Lidon. He noted that he worked on the printed version in Bombay as well as three other handwritten versions which were kept in Cambridge Darolfonoon Library. From these three copies the one with the identity number "Add. 831" was written in 979 HijriGhamari. The second one with the identity number "Add.813" was written in 1104 HijriGhamari and the third copy with the identity number ".0.6.47" in 984. He therefore wrote the final copy based on four copies and whenever he found a mismatch between copies he tried to include what looked more logical and true (Brown, 1939; introduction).

Before Edward Brown gave his final version to the press he made several contrastive analysis between his copy other valid copies one of which was in Jahrom, Fars which dated back to 980 HijriGhamari. Whenever he found a mismatch he looked older and more valid sources in London, Paris, and other places (the same,). After he publish the edited version everyone in Europe, India, and Iran notice that his version is a great work and valid. It was then translated into Turkish in 10th century (Haji Khalifeh, 1, Sotoon 388). One of its Turkish translation with the title of "The Poets' Vessel" was printed in Istanbul by Soleyman Fahmi in 1259 (Brown, 1939, h). Homer – Poor Gashtal also translated it to German and then printed it. In 1958 Mohammad Abbasi and in 1959 Mohammad Ramazani edited Tazkerat-Al Shoara and published it. Ramazani considered revision of the book in 1956. He had access to Europe and India versions as well as three other unique handwritten versions best of which dated back to 1003 and didn't have the name of writer on it. This version was very similar to the European printed version and Ramazani could make lots of improvement by the help of this version. The other versions were dated back to 1981 A.D and 988 HijriGhamari. Althoughthey were not as helpful as the first version, they did help him revise Tazkerat-Al Shoara (Ramazani, 1959: introduction).

Although all the three versions of Brown, Abassi, and Ramazaniare valuable works, they all lack a section showing the differences between different copies as well as descriptions and details. Therefore a new version needed to be printed to have has this information in it. As a result following the recommendation of Dr. ShafieiKadkani, Fatemeh Alagheh did this job as her thesis for PhD. In 2006 the publication of The Research Center for Humanities Sciences and Cultural Studies published this revised edition. Other than introduction and preface Miss Alagheh's version includes appendices – ranging from several line to several pages- that are devoted to the biography of the poets whose names were mentioned in the original work. Moreover, there is a very helpful list of their bibliography in her version as well as a rich index based on people, tribes, places, and books. (Rezaei, 2010:71). A copy of Tazkerat-Al Shoara Dolatshah Samarghandi is kept in Vaziri Library of Yazd which has been discovered by nobody until now. The author of this article tries to introduce this specific copy and notes its importance.

The place of keeping and its characteristics

This copy with the identity number of 2604 and in 133 pages is kept in Vaziri Library of Yazd. This copy has no ordering and lacks any information about the writer, date of writing, signs or symbols.

The characteristics of this handwritten copy are as follows:

Different handwriting, vermillion title and sign, gold and azure table with Isfahani paper133 g.21 12X18 cm, cardboard cover, black paper coating, red bock binding, inside paper is white 23.5X17 cm, donated by Mirza Ali Akbar Raoof, public number 16840, including: AfzalAshoara Emami, Jami, MalekoShoara Adib Saber, Hakim Soozani Samar ghandi, Saeid Heravi, Shams Aldin Tabasi, Farid Ahval, Hasan Esfaraeni, Seyed Hoseini, Amir Khosro Dehlavi, Farkhari, Abolala Keyjoori, Katebi Tabrizi, Bokhari, Hasan Salimi, Amir MahmoodIbn Amin, Rudaki, Kamal Khanjari, AbolfarajSanjari, Manuchehr, SafioAldinGhasem, KhajehMajdoAldin Farsi, Molana Ali Shahab, Asjadi, Azari, MasoodIbn Sad Salman, Rashid vaTavat, Mokhtari, Sanaei, Moeini, Mohammad IbnHesam, Jonooni, Farokhi, Amir Moezi, Simin Neyshaboori, Jalal Jafar Farahani, Shirvani, Sharafo Aldin Yazdi, LabidIbn Asvad Baboli, Farazdagh, Dbal Khzaei, Ibn Rumi, Hariri, AbolfathBasti, Obeyd Zakani, Seyd Jalal AzdYazdi, HasanKashani, Abu Es'hagh Shirazi, Saheb Balkhi known as Sharifi, Toosi, Nezami, Rohani, Sa'di, Zahir Faryabi, Abdo Alrazaghsfahani, Mohammad Abdo Alrazagh, Salman Savoji, Ghasetani and etc. (Shirvani, 1971: 4, 1361).

The beginning and the end of Vaziri copy

This copy begins with the phrase: “هذا كتاب تذكره الشعرا” and after that there is a very short introduction. After the author praises the God, he notes that his book includes the biography of the poets who have passed away. This very short introduction does not exist in other copies and it is unknown that it was written by Dolatshah Samarghandi or the one who wrote the book. Although this copy lacks the date of writing and the name of the writer, there are some obvious similarities between it and the Brown’s version. Therefore it can be concluded that this copy is very old. However there are also some difference like differences in words, mismatch in page ordering, absence of some words, the style of handwriting, and the absence of some pages. Although sorting the pages in the right order was very difficult, in some cases the writer wrote the first word of the next page at the bottom of the previous page. This helped a lot in finding the right pages in the book. Moreover, the writer used the margins to take note some details about missing words. In most cases the writer used the Farsi abbreviation for noting these mistakes. The last page of this copy end with the phrase “در” while as it was mentioned before, the sorting of pages are wrong and the original copy ends with devotions to Islamic king of that time.

Chirography and features of Vaziri copy

As it was noted in the previous section, this copy includes different handwritings and has some writing features as follows:

- 1- The preposition “به” is attached to the second word as in: بطریق، بکتابت، بحکم .
- 2- “نه” which is a negative marker is written apart from the verb: نه دهد .
- 3- The prefix “به” is written apart from the verb: به برد، به بیند .
- 4- The letter “گ” is written as “ک” (یکانه یگانه) .
- 5- Using of “ء” instead of “ای” whenever the noun is not known to the reader (نکره) instead of خانه ای (نکره) .
- 6- The marking preposition “را” is attached to its previous word: اصفهانرا، ملکرا، قطرانرا .
- 7- Dots are not used everywhere: سیخ instead of شایخ instead of شالگرد instead of سالگرد .
- 8- The verbal prefixes are attached to the verb: نمیرسد، نمیشود .
- 9- In some cases “ة” is used instead of “ت”: حضرت instead of حضرة .
- 10- Using of “ا” instead of “آ” (آثار (آثار) .
- 11- Markers are separated from the base: جوانند instead of جوان اند .
- 12- Attaching the noun to the linking verb “است” without “الف” instead of جوانست .
- 13- Duplicating the letters instead of using “مدت” instead of مدت .
- 14- Using “ها” instead of “هـ”: خانه دان instead of خانده .
- 15- Using of “ج” instead of “چ”: چهار instead of چهار .
- 16- Not using “و” between the numbers: سه instead of سه .
- 17- Writing “همچنانک” instead of “همچنان که” .
- 18- Writing the names without “ال”: عبدالملک instead of ابوالقاسم .
- 19- Using of “ح” instead of “هـ” and vice versa: هاشمی instead of حاشمی .
- 20- Using of “ض” instead of “ز”: حوضه instead of حوزة .
- 21- Using of “ط” instead of “ت”: مراتب instead of مراتب .
- 22- Using of “س” instead of “ث”: لیث instead of لیس .
- 23- Using of “ا” instead of “وا” and vice versa: خاهی instead of خواهی .
- 24- Using of “ز” instead of “ذ”: متعذر instead of متعذر .
- 25- Omitting of repeated letters: امیرا instead of امیرا .
- 26- Using of “کردستان” instead of “کردستان”, “خوزستان” instead of “خوزستان”, “آذربایجان” instead of “آذربایجان”, “اصفهان” instead of “اصفهان”, and “تبریز” instead of “تبریز” .
- 27- Using of Arabic expressions instead of Persian equivalents: فی الحال (در حال), الیوم (امروز), عن قریب (به زودی) .
- 28- In some cases the writer wrote the first word of the next page at the bottom of the previous page. For example: at the bottom of the page 74 the word “دهر”, the page 7 the word “تصویرکرد”, and the page 17 the word “از نفاق” is written .
- 29- Using the margins for note taking and writing the missing words
- 30- Writing two verbs side by side: رقتم دیدم، برداشتند دیدند .
- 31- Not following writing and punctuation rules.

The value and importance of Vaziri Library of Yazd Tazkerat-Al Shoarato

Like all the other cultural and lingual heritages of this land this handwritten copy has several advantages that can be classified in this way:

1) From the stylistics point of view: although this copy lacks the date of writing, there are many evidences that show it is an old copy so that can be used in studies of historical literary writing styles. In other words, by examining and studying the lingual and intellectual features of this copy one can observe which words or expressions that are used today are old. The writing style of its introduction is neither difficult and complex nor simple and easy but something in between. However, when it comes to poets’ biographies its style is easy and interesting. Researchers in this field can easily evaluate its validation by comparing and contrasting it to other copies of Dolatshah’s Tazkerat-Al Shoarato.

2) From the linguistics point of view: by looking at this copy one can realize the quality and quantity of lingual development in choosing of vocabulary, grammatical structures, semantics, and syntax of the Persian. Therefore it can be observed how much Persian language has been changed since then.

There is no doubt that every piece of literary work -if edited and corrected- can clarify some part of the ambiguous history of literary works. In other words, the more we have access to such literary historical samples, the more accurate our estimating of language development will be.

3) From intellectual and content point of view: the readers of Tazkerat-Al Shoara know that apart from information about literary styles and poets' biographies, it is its historical information that plays an important role in writing of history. For example the occurrence of some battles, historical events, or existence of some political and historical characters can be validated by these works.

In this part some details about its lingual, intellectual, and literary importance are covered:

A) Lingual properties: the lingual signs existing in this version are few.

Using of old terms and verb conjugations, Arabic vocabulary, Arabic phrases, verses from Quran and anecdotes of holy Islamic Imams are considered most important lingual properties in this version. Below some examples about these properties are mentioned:

1- Omitting the repeated verbs:

«هلاک مستعصم که آخر خلفای عباسی است شهرت عظیم دارد و در تواریخ مذکور و بین الناس مشهور»

In this sentence "است" is omitted because it is used twice.

2- Using of old terms:

«مردم خود کار های بزرگ را ضبط نیارستند کرد»، «وصیت نامه نوشتندی آنگاه نزد او رفتندی»، «لاجرم رعیت و لشکری از او نفور گشتندی»
The underlined verbs are no longer used.

3- Using of Arabic interjectional phrases:

«این ضعیف را در حضيض خرابه طوس به اوج معموره دار السلام بغداد-عمر بالله تعالی- کرم و بزرگی می نمایند».

4- Using of Arabic vocabulary:

«خواجه ایشان را به انواع اکرام و تَلَطُّف نموده».

5- Using of two verbs side by side:

«بر سر سرای بر آمد دید»، «چون به هوش باز آمدم خواستم»، به زیرت مولانا رفتند دیدند که در حجره مولانا بسته است».

6- Using of "فراز" instead of "بستن":

«و چشم فراز کرد و جان به حق تسلیم رکد».

7- Using of benedictory verbs:

«از این کردار بد بگرداند».

8- Using of "باء تاکید" for emphasizing as a prefix before verbs:

«گوش و بینی شاد ملک آقا را بیریند»، «خواجه چون از پیرمرد این سخن بشنید».

9- Using of Quran verses and anecdotes of holy Islamic Imams in a way that some cases they are blended in a sentence:

«این خیر بر جمیع خیرات شریفه اش شرف دارد قال النبی صلی الله علیه و سلم افضل الاعمال سقی الماء باقی عمارات و خیرات این صاحب خیرا را به ...».

B) Intellectual properties include praising God and declaring that he is the only God, eulogy for the Mohammad the great prophet, praising the good works of Khalifas (kings) of that time, praising the poets, praising Amir Alishir, naming 10 Arab poets, mentioning Seven Stages and describing each one separately, mentioning the great people who existed in his time like: Abdo Alrahman Jami, Amir Alishir, Ahmad Soheili, Khajeh AfzaloAldin Mohammad Vazir, Khajeh Abdol Almorvarid, and Khajeh Asefi.

C) Literary properties: Doltshah in his Tazkerat-Al Shoara used different types of literary figures of speech, similes and metaphors. He also paid lots of attention in choosing the right words in his writing. In some parts his writings included rhythmic phrases, synonymous terms, paronomasia, amphibology, imaginary words, references to Quran and anecdotes of holy Islamic Imams, references to proverbs, and some poems in Arabic and Turkish. Below some examples are presented:

1- Paronomasia:

«آب جوانی از جوی دیگر است و تُرد دَرْد پیری از خمخانه ی دیگر». تُرد دَرْد : جناس ناقص حرکتی

This is called "incomplete action paronomasia".

2- Using of several adjectives after each other (تنسیق الصفات):

«پادشاه عالم عادل طاهر صاحب همت بوده». «پادشاه نیکومنظر و خوش خوی خوش طبع کریم...».

3- Using of idioms and proverbs:

«آب رفته به جوی باز آمد»، «پای ملخی نزد سلیمان بردن».

4- Metaphor:

«آن سِر و خرامان را به بوستان جنت الماوی فرستاد».

5- Using of similes for death and passing away made the text more interesting:

«در ایام جوانی از این جهان فانی به ریاض جاودانی تحویل فرمود و خلاق از موت او در ایران زمین بسیار اندوهگین شدند و خاک بر سر کردند...»
«در شهر سنه اثنی و سبعین و ثمانمانه کوكب حیات او از صعود بقایه هبوط فنا میلان کرد».
«چون دعوت حق را لبیک اجابت گفت و از این جهان فانی و خاکدان ظلمانی رخت بقا به ریاض جاودانی برد».

The previous versions used for editing

Following is the description of two hand written versions were used for editing this version of Tazkerat-Al Shoara:

1) The printed version of Edward Brown: he was Persian language teacher in Cambridge Daro Alfonso institutes in protected British lands. He edited Amir Dolatshah Ibn Ala Edoleh Bakhtishah Algazi Alsamarqandi's Tazkerato Alshoara in 1318 Hijri Shamsi which is 1900 A.D. He used one printed version and three hand written version for editing Tazkerat-Al Shoara:

1. The printed version by Mirza Mohammad Maleko Alketab in 1305 Hijri Shamsi in Bombay which had lots of errors and missing parts.
2. The handwritten version with the number of Add.831 written in 979 Hijri Qamari.
3. The handwritten version with the number of Add.831 written in 1104 Hijri Qamari.
4. The handwritten version with the number of 00.6.47 written in 984 Hijri Qamari.

He edited the Tazkerato Alshoara based on these versions and whenever he faced a mismatch between the versions he decided what seemed to be the best choice. Before publishing, he also made a comparison between his version and with a version written in Jahrom, Fars, and mismatch cases were resolved by referencing to older versions in Paris, London and other places.

2) The printed version of Mohammad Ramezani in 1338 Hijri Shamsi. He had access to three printed versions and three handwritten ones. Two of the printed versions were belong to India and the other one was Edward Brown's printed version. The handwritten versions are as follows:

1. The best handwritten version in Hijri Qamari which lacks the writer name and is very similar to the Edward Brown's printed version.
2. The handwritten version by the date of 981 Hijri Qamari. The content of this version is not as accurate as the first one.
3. The handwritten version by the date of 988 Hijri Qamari.

The superiority of this version over other versions

Since Edward Brown published his edited version of Tazkerat-Al Shoara in 1318 Hijri Shamsi, almost all researchers have used it as a reference source. In entire book there are less than two hundred spelling and printing errors. This is not only ignorable but also admirable considering the fact that Persian was Edward Brown's foreign language. Even in Iran, the chances are very low that a native speaker of Persian could publish a book for the first as error free as Brown's book. His work is absolutely appreciable. Although his book has the least amount of errors, it has some spelling mistakes and lacks appendices and margin notes. Mohammad Abbasi in 1337 Hijri Shamsi and Mohammad Ramezani in 1338 Hijri Shamsi used this version as a reference to edit Tazkerato Alshoara. However, unfortunately in addition to the errors existed in Brown's version, more than one thousand obvious errors can be seen in their book. Comparing the two editions Ramezani's edition has fewer errors but it is not error free at all. For example, in the introduction section of Ramezani's version page "ب" the date of writing of Tazkerat-Al Shoara was written to be 896 Hijri Qamari while the correct date is 892. Moreover it lacks appendices and margin notes and there is no pointing for Arabic expressions and Quran verses.

Below are some errors in Brown and Ramezani's versions:

صد اقداح نوشين نوشش نيرزد به يك جرعه زهر تا خوشگوارس
: خوشگوارس ← خوشگوارش (Edward Brown, 1318:1319)
از اعمال ترکستان است ندای «يا أَيُّهَا النَّفْسُ الْمُطْمَئِنَّةُ ...»
: يا أَيُّهَا ← يا أَيُّهَا (Edward Brown, 1318: 324)
در تاج الشيوخ چنین آورده است که چون سلطان محمود غزنین و خراسان را مستخلص ساخت.
تاج الشيوخ ← تاج الفتوح (Edward Brown, 1318: 34)
در آن حال هابیل مظلوم را قابیل میشوم بکشت.
میشوم ← مشنوم (Ramezani, 1338: 18)
مرا گویند ژن کن ژن که اندر دل هلاک آبی عروسک پر جهیزک برز خانه طمطراک آبی
ژن ← ژن (Ramezani, 1338: 35)
در زمانش چون رویرانی نمی بیند اثر جغد از این وسواس و سودا می کند نوحه گری
رویرانی ← زویرانی (Ramezani, 1338: 35)



Figure 1. The first page of Vaziri handwritten version

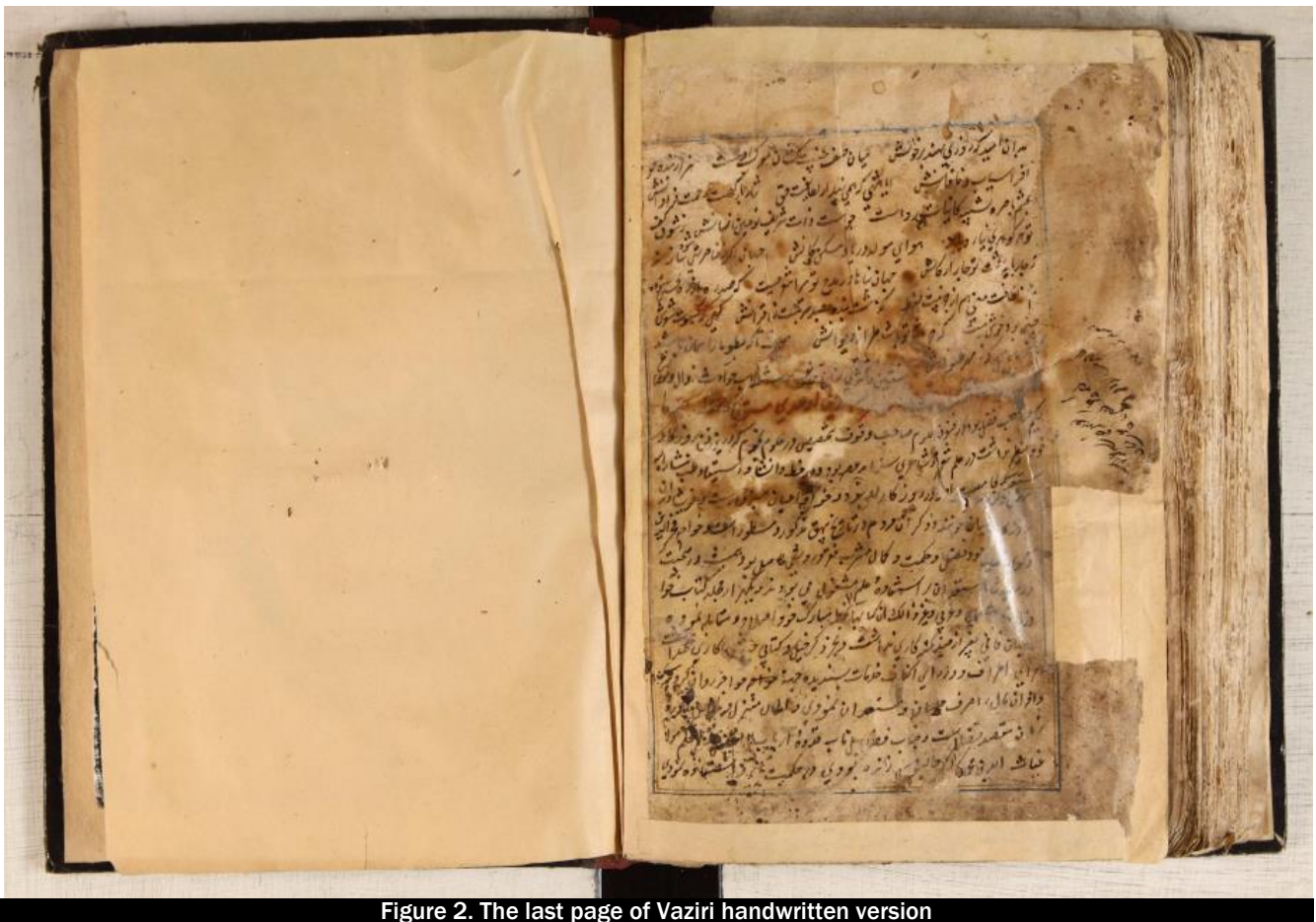


Figure 2. The last page of Vaziri handwritten version

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